

cular styles, because they offended his notions. The professor then proceeded to observe that he had discovered some curious and very peculiar features in this cathedral. He had walked round the foundations two or three times before he noticed the peculiarity to which he would refer. The Climax stone, which is exceedingly beautiful, is laid on concrete; the masonry is of exquisite symmetry, and in fact, this church was the only mediæval structure with which he was acquainted, where the masonry was employed as a mode of decoration, by the uniform manner in which the courses of stone are laid. In our ecclesiastical structures the stones are laid as they come to hand; but in Salisbury Cathedral there is a regularity of design running round the masonry of the edifice. The courses of stone are not the same in thickness, but they follow a certain law. First, there is a band of large stones—then, a course somewhat narrower; and so followed on the courses, in strict symmetry and arrangement. The professor then stated that he considered that that portion of the church eastward of the nave was the first part which was completed. It must be recollected that the church was nearly forty years in erection, and that during that time the work appeared to have lagged; there was evidently a pause between the nave and the east end and transepts. He considered that the nave was erected at the latter end of the thirteenth century. It must be recollected, that five years after the foundations of the church were laid, several altars were erected. The whole of the Lady Chapel had been completed, and was first consecrated in the time of Longespée. In another point of view the church is favourable to the study of Early English architecture in this country. In France there are several cathedrals, the foundations of which were laid about the same time. Professor Willis then exhibited drawings of Amiens and Salisbury Cathedral, the foundations of both of which were laid in the same year; and commented upon the peculiarities of each edifice, and upon the growth of the pointed arch. He then proceeded to state that ecclesiastical architecture in this country was derived from the French—Canterbury Cathedral being erected from the designs of William of Sens, a Norman; this cathedral being the type of edifices in the Norman and transition period. All the great steps in ecclesiastical architecture, from the Norman to the Decorated style, were made by French architects, until we come to the Perpendicular, which was the growth of this country. This was not a mere theory; it was matter of history. Why should it be supposed that a change which took place in the style of architecture all over Europe was invented in England?

Professor Cockerell read a paper on

THE SCULPTURES OF THE CATHEDRAL.

The professor commenced his remarks by observing that sculpture was the right hand of architecture during the middle ages; and might be regarded as an epitome of the manners, habits, and customs of the period in which it was executed. There were amongst the sculptures of this church some "sleeping beauties" which had been too much neglected; and this neglect was to be deplored, inasmuch as these works were of great historical value. It would be found that they were anterior to the period of Italian art, and were not inferior to the great works of the masters of that school. The cathedral of Salisbury was commenced in 1220, and completed about 1258; its builders were desirous of illustrating the glories of the Old and New Testament, of the apostles and martyrs; and the west front was the page on which this object was inscribed, there being upwards of 160 statues ornamenting the exterior of the cathedral, 123 of which adorned the west front. On the buttresses there were still four remaining. The two minor buttresses to the north and south contained monuments of the Count of Salisbury and Bishop Poore. On the south end of the west front was a statue of Peter holding a scroll—the drapery of this figure was very fine. On the other side was Paul, holding the possum of a sword. Underneath was a figure of John the Baptist, and opposite a figure of John the Evangelist, it being a common practice to represent them in juxtaposition. These were the only figures on the buttresses. The west front formerly con-

tained the twelve apostles and other members of the holy family. On the north side was an elegant statue, evidently representing Stephen holding a stone in one hand, and in the other a palm branch, the symbol of martyrdom. There was an altar in this church dedicated to this saint. In a niche on the northern side is a statue of Archbishop Langton, who was one of the coadjutors of Magna Charta, and who was present at the dedication of this church. This statue is an elegant figure, and held in the right hand an episcopal staff. The lecturer then proceeded to point out the historical sculptures of the extreme north and south ends of the west front. At the south was a figure in a secular dress, which was remarkably well executed—and there could be but little doubt that this was intended to represent William Longespée (Count of Sarum, and the natural son of King Henry II. by Fair Rosamond Clifford), who had laid one of the stones of the cathedral. If they compared the execution of these works with those of contemporary art, they would find them greatly superior. There was more suavity and grace in these figures than in those of the west front of Wells. Here there was a masterly display of drapery—the execution of which was superb. He had last year visited the cathedral of Amiens, a contemporary structure, which contained many sculptures—but those of Salisbury were superior. He was quite sure that many persons in looking at these figures would be reminded of the works of Greek art; and if they were compared with the sculptures of the great Italian masters—Giotto, Cimabue, and others—to whose works these sculptures were anterior—they would not suffer by the comparison. But it has been asked, were these works executed in England? He would give a few reasons for their being of English workmanship. There were 600 statues in the west front of Wells cathedral, the works of which were going on at the same time, as also were those of Lincoln, York, Durham, and at many other English cathedrals. It was therefore perfectly ridiculous to say these sculptures were executed by foreigners, and not by English hands.

Mr. Richard Westmacott read a paper on
THE MONUMENTAL SCULPTURES IN THE CATHEDRAL.

The lecturer, after pointing out the origin of monumental sculpture in this and other countries, proceeded to sketch the peculiarities of the monuments in the cathedral,—where specimens existed from the earliest period of monumental sculpture in this country, down to the time when a corrupt taste prevailed—viz., from the twelfth to the seventeenth century. The first object of a monument was to denote the fact that a body was buried; the second to denote the quality; then regard was had to the individual figure, and sometimes an inscription was added, containing the name and rank of the person. Of this kind of monument there were several very interesting examples in the nave. From the fifth to the thirteenth centuries the church exercised a very dominant influence over monumental sculpture, and compelled a similitude of style, and consequently most of the specimens are of a devotional character. One of the most interesting monuments in this cathedral is that of William Longespée, Earl of Salisbury, the under part of which is of wood; and no one who beholds that ancient relic can fail to be struck with the simplicity and repose of the figure. The details are well carried out, and the turn of the head is well executed. Mr. Westmacott then referred to the monument of Bishop Bridport in one of the transepts, to the Audley monument, and then proceeded to refute an observation which had sometimes been made, viz., that the art of monumental sculpture had declined in this country in consequence of the Reformation. He also proceeded to show that the best works of monumental sculpture were erected in an age when religion and morals were at a low standard, and in an age not deeply imbued with religious feeling. These works were, in fact, erected in an age inferior to our own in piety. He believed that the piety of the people of this country was as pure and unaffected in the seventeenth century—when monumental sculpture was not so pure and chaste—as in the days when the monument of Longespée was erected. The fact was, that the piety of the age had nothing to do with the matter. He

then proceeded to point out the causes of the change which came over Christian art, ascribing it to the revival of classical literature, which changed the taste. Hence classical subjects were introduced in religious art; and imitations of the sculptures of ancient Greece, and subjects from the heathen mythology, were employed to illustrate modern art in Christian churches. This was called taste; it was, however, the absence of all taste. He then proceeded to condemn the effectation for mediæval subjects in Christian churches, and protested against copying rude efforts of art, which were very interesting, as illustrating their own age, but served only to degrade art, when imitated in our own times.

HOW A CHURCH SHOULD BE BUILT.

PROPOSED CHURCH, SANDFORD DISTRICT,
CHALMERSHAM.

In the course of a replication from Mr. Brandon, for the whole of which we have not room, he says—Mr. Philippe writes that I give no data for coming to the conclusion that a church cannot be properly built to accommodate 1,000 persons for 4,000*l*. The only possible data which I can furnish in a letter, is the assertion of my experience on the subject, and having devoted considerable attention to church building, I believe I can form a pretty just opinion thereon.

The question, however, turns not upon how little a building can be erected for to be called a church, but upon, how a church ought to be built? My answer to that is, in the very best and most suitable manner that the science of the architect and the nature of the materials will admit,—I do not say, as an essential, in the most ornamental, though that would be a desideratum; but surely the only buildings that we can feel assured will be required by all future generations should be, of all others, erected in the most enduring manner possible, and the sacred purpose to which they are dedicated, should be sufficient to claim for them the very best of materials and workmanship. Unless these conditions can be complied with when church accommodation is required, I should recommend the erection of a temporary building, not to save the present generation from the expense of building a proper church, but merely as a substitute for such a building till the funds could be collected for it, and as a means of obtaining such funds.

I must here also allude to an expression contained in a private letter to me on the subject, from one of the members of the Committee, which I should not make mention of but that it probably expresses the general opinion of the committee. The writer, after referring to a church that was in the course of erection to accommodate 1,000 for 5,000*l*, goes on to state, that "a much smaller building than this would, with the usual number of galleries, contain 1,000." I must confess I am ignorant of what is the usual number of galleries for a church, but know that one is one too many.

As regards the amendment which is required in the present system of competitions, it must be left, as I before observed, to the profession at large to make it, and I should be delighted to find the matter taken up by them, and to assist it in any way in my power.

BATHS AND WASHHOUSES.—At Chelmsford a committee has been appointed to consider the propriety and means of establishing baths and washhouses there. A design has been provided by Mr. Chancellor, who estimates the cost at between 3,000*l*. and 4,000*l*. The following details of the proposed design are from the *Chelmsford Chronicle*:—The facade consists of a centre building two stories high, and two wings one story high. The ground-floor is rusticated with a Roman dome portico, and an arcade with pilasters of a similar character continued along the wall, with circular-headed windows. An Italian tower for ventilation, with an exterior gallery, rises from the centre of the buildings, and is a prominent feature of the design.

GIITTA PERCHA.—Recent advices from Singapore announce that the supply of this article is still on the increase. Some imports of it had been latterly received from a new source, at a place called Coti.